

JAN 14 1922 ✓

©CIL 17457 ✓

"WHY MEN FORGET" ✓

Photoplay in five reels

✓ From the novel "DEMOS" by George Gissing ✓

Scenario by Denison Clift *

Author of the photoplay (under Sec. 62) ✓
R.-C. Pictures Corporation of the U. S. ✓

JAN 14 1922

©CLL 17457

Synopsis

"WHY MEN FORGET"

From the Novel "Demos"

by

George Gissing

Copyrighted 1921

by

R-C Pictures Corporation

"WHY MEN FORGET"

"Why Men Forget" from the novel "Demos"

Story by George Gissing

Scenario by Denison Clift

Released by R-C Pictures Corporation.

"WHY MEN FORGET"

Cast

Richard Mutimer.	Milton Rosmer
Mrs. Mutimer (His Mother).	Mary Brough
Alice Maud Mutimer (His Sister).	Vivian Gibson
Emma Vine (His Sweetheart)	Evelyn Brent
Kate (Emma's sister)	Irene Foster
Adela Waltham (Afterwards Richard's wife)	Bettina Campbell

Mrs. Waltham (Her Mother).	Daisy Campbell
Hubert Eldon (In love with Adela).	Gerald McCarthy
Mrs. Eldon (His Mother).	Haidee Wright
Daniel Cabbs (Richard's friend in love with Alice)	Olaf Hutten
Jim Cullen (A Workman).	James G. Butt
Stephen Longwood (Owner of the Longwood Iron Works).	Leonard Robson
Willis Rodman (An Engineer)	Warwick Ward
Keene (A Journalist).	George Travers
Cowes	Thomas E. Montagu-Thacker

"WHY MEN FORGET"

Richard Mutimer, mechanic, born leader of men, impractical idealist and romantic lover, inherits a great fortune from a distant relative who has died without leaving a will. His first thought is to use the money for the betterment of the world; he promises his comrades of the shop and street that he will be only a trustee, administering the fortune for their benefit.

But when Mutimer's sister Alice and Dan Dabbs, an honest and likeable clerk, come to ask his consent to their marriage, they find the friend of the people, the man whom money couldn't change, engaged in trying on his first opera hat. He refuses to approve of Alice's marriage to Dan, and makes an unrelenting enemy when he tells her that "she can do better than Dabbs now."

Taking possession of his estate, Mutimer meets and admires Adela Waltham, whose ambitious mother has just cancelled her engagement to Hubert Eldon, the man who lost the Mutimer fortune. Mutimer soon forgets Emma Vine, the pretty seamstress who was the "little Princess" of his first love, and calls frequently upon Adela. She is a girl of the highest ideals, but is finally compelled by her mother to accept Mutimer's proposal of marriage. Mistaking admiration for love, she accepts Mutimer. He sends his sister Alice to break the news to Emma Vine, and, when this unpleasant duty is dismissed from his mind, settles down to the self-indulgent life of a man possessed of great wealth and no restraint.

Finding his wife aloof and disapproving, he naturally remembers her old love for Hubert Eldon, and his disquieting suspicion is heightened by seeing Hubert and Adela meet by accident on the

street. When his wife returns home, Mutimer quarrels bitterly with her. To his great surprise, he finds that she really cares for him; that she sincerely admired the frank and candid workman he had been when they married, and that she dislikes as intensely the shallow, conceited society climber he has become.

"If you want to keep me," Adela tells him, "you have my terms. Acknowledge your family, look up your old friends -- do something worth while."

Mutimer, his idealism of lip-service put to shame by his wife's finer character, is ashamed of himself and begs for an opportunity to regain her respect.

But before he can redeem his promise to visit his mother and his old comrades, a clever journalist plays upon his vanity and induces him to run for public office. Then his sister forces his consent to her marriage with Willis Rodman, an accountant in Mutimer's employ, and Rodman persuades him to capitalize a workman's bank.

Returning to his old quarter of the city, Mutimer launches his bank, and the enthusiastic workmen rush to deposit their savings with the millionaire who finally has come back to do something for them.

While Mutimer is playing the man of affairs, Adela finds, hidden in a secret drawer, the last will of the old man whose fortune they have enjoyed -- a will leaving everything to Hubert Eldon.

Too honest to keep what is not hers, Adela insists that Mutimer shall turn the property over to Eldon.

"Would you be so anxious to have me do that," he demands, "if you didn't love him?"

The blow tells, for Adela has never forgotten the other man. Yet, without a selfish thought, she sees her duty, and appeals to Mutimer's better nature, promising to play the game with him in poverty if he will give up the estate, or to leave him if he insists on wrongfully holding it. Finally, inspired by her splendid courage, Mutimer rises to her high plane of ideals, and renounces the fortune.

Then occurs the great crash -- Rodman wrecks the bank, steals the workmen's savings, and disappears. Mutimer confronts the angry mob of depositors and promises to see that every cent of their money is repaid. They answer him with jeers -- for he is as poor as any of them. Dan Dabbs, the clerk who loved Mutimer's sister, seizes the opportunity to gratify his hatred. Pointing to Mutimer, he shouts:

"That man deserted his mother -- turned his back on us -- jilted a poor girl who trusted him! Will you believe his lies -- after he's robbed you?"

The mob surges forward, but their intention is defeated by the clumsiness of numbers. Battering his way through their packed bodies, Mutimer gains the door and a half-second's lead. Behind him the infuriated pack follows, hunting him through the alleys and streets, until finally he slips around a corner and stumbles exhausted into the home of Emma Vine.

Her love is still great enough to forgive everything, and she makes a gallant effort to protect him. But the mob has seen him enter the house, and they batter down her locked door. Their victim pleads -- tries to recall the associations of old friendship -- and is answered with a pitiless snarl. A sudden, deadly rush, and he goes down, shouting his innocence to the last.

Meanwhile, Hubert Eldon, learning of the disaster which has overtaken the bank, comes to Mutimer's home. Adela meets him, and he tells her that he will stand behind Mutimer's bank with his entire inheritance. Adela and Hubert hurry to bring the good news to the workmen's meeting. On the street they are halted by the mob, and see Mutimer, dying, stagger to the window of Emma Vine's flat.

Entering, they find Mutimer in the arms of Emma Vine. Hubert grasps his hand and promises to clear his name and carry on his plans. Mutimer dies content -- an impractical visionary who dreamed a splendid dream, was debased with wealth, redeemed by the love of his wife, and killed by the hungry cruelty of the men he had always loved.

LAW OFFICES
FULTON BRYLAWSKI
JENIFER BUILDING
WASHINGTON, D. C.
TELEPHONES MAIN 985-688

JAN 14 1922

Register of Copyrights,
Library of Congress,
Washington, D. C.

I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of
R.-C. Pictures Corporation

~~BILLY JIM (5 reels)~~
FIVE DAYS TO LIVE (6 reels)
EDEN AND RETURN (5 reels)

Ok, New York

Respectfully,

FULTON BRYLAWSKI

The R.-C. Pictures Corporation hereby
acknowledges the receipt of two copies each of the motion
picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
BILLY JIM	1/14/22	L: ©CIL 17455
FIVE DAYS TO LIVE	1/14/22	L: ©CIL 17456
EDEN AND RETURN	1/14/22	L: ©CIL 17457

Ok, New York

32 Copies Returned
JAN 19 1922
Delivered in person

The return of the above copies was requested by the said company, by its agent and attorney, on the 14th day of January, 1922, and the said Fulton Brylawski for himself and as the duly authorized agent and attorney of the said company, hereby acknowledges the delivery to him of said copies and the receipt thereof.

Fulton Brylawski

JAN 19 1922
O.K.-F.T.

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress